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## *Music Magazine*

April 1933

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# THE ETUDE Music Magazine

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## The Extraordinary Case of Uladimir de Pachmann

NEWS has been just informed of the death at Rome, on Friday, January 6, of Vladimir de Pachmann, at the age of eighty-five. Although the official will not appear for some months after the close of testing, we are now putting down certain facts from that source, turning upon us with the receipt of this information.

It was our privilege to meet Vladimir de Pachmann many years and to study the case of this extraordinary pianist, not mainly from a musical standpoint but from a psychological standpoint as well. Musically his achievements were well known to the world of art. He had achieved a mastery of touch, and a fluency of movement as well as an independence of expression, which was the natural result of the use given to whom he devoted none of his platform life—Frederic Chopin. Chopin he never heard, conceived of him from de Pachmann which seemed perhaps a little less than anything to which we have ever listened from any other keyboard master. His playing, however, was very irregular. At times it was so different and so full of improvisation that he appeared to raise at large each battle in respect for the original text of the composer. Now, then, was one of the greatest, devoted, and also one of the most imaginative of all a dual master personality. The "de Pachmann" pianists might merely play a pair of notes even the piano and dissonance has no comparison to them, but the "de Pachmann" pianists was a matter of total dissonance to piano and so truly that they were unrecognizable.

The case with which de Pachmann would play from memory poetry to music artistic heights was an exhibition of the absolute necessity of that great genius who can only give rise to the artistic. Does he react to the various musical elements at the piano, because he thinks it is good, or because, as it is so perfectly balanced? After many opportunities to observe the performance, when he thought he was alone and did not know that he was being studied, we felt certain that de Pachmann was so sure as a later fact was evidenced in a manner few people realized.

At the time when we knew him but we had been making studies of the phenomenon, Blind Tom, the outside Negro

pianist who lived in America in the latter part of the last century, according to some by his playing. Blind Tom was so fully a success in his mind that during the periods when he was not playing he sat in a chair during periods of the time and sometimes, "Blind Tom," only poor Blind Tom, please give us something to eat." He gave us something to eat that the chief problem of his existence was to keep him as decently clean as possible, as one would hope a fully adequate way for his education purposes. Yet here was a human animal, with some signs of what we were normal mentality, who could play the *Afterglow of Day* in a fashion which was impossible. We knew Blind Tom's teacher very well indeed. (The name Tarent was a Dutch pupil of Franz Liszt who had been knighted by her government. Blind Tom, it appears, was not quite so successful) as the attitude of his teacher would indicate. Nevertheless he was a psychological master. He had no knowledge of notes, however, but surely had the unconscious, possibly capable of creating forms that had been played before. This mastery was definite and it was necessary for his own, Mrs. Tarent, who trained with him, to keep him daily upon the piano he played, as they failed from his memory his writing in the score.

It was very hard for the score to reconcile the case of Blind Tom with the philosophy that music really is learned for the individual. In an sense however apparent that there is such a thing as that a musical faculty may exist to be selected from, usually all other evidence of intelligence. It became almost immediately, however, that it is not so easy to judge the functioning of the musical mind by that of the physical mind. There is such an ocean of practical evidence of the value of music early as a means of training the individual in developing his general mental capacity and effectiveness, that volume would be required to record its importance in the scheme of education.

De Pachmann was no Blind Tom. He was seemingly smart and showed in many ways. Yet at the same time as he did have his musical faculty developed in a manner which made him a most interesting problem for the psychologist. His obligation of music about his playing while



















## THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Issue Feature of Great Importance

By Dr. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Blade Music Magazine

## THE IRONING BOARD

By HELEN J. THOMPSON

When the ironing board is in the way, it is a nuisance. It is a nuisance to the pianist, it is a nuisance to the teacher, it is a nuisance to the student. It is a nuisance to the pianist, it is a nuisance to the teacher, it is a nuisance to the student. It is a nuisance to the pianist, it is a nuisance to the teacher, it is a nuisance to the student.



At first the ironing board was a nuisance. It was a nuisance to the pianist, it was a nuisance to the teacher, it was a nuisance to the student. It was a nuisance to the pianist, it was a nuisance to the teacher, it was a nuisance to the student. It was a nuisance to the pianist, it was a nuisance to the teacher, it was a nuisance to the student.

## SARABETTE

By H. EDWARDS

A little piece, in F-sharp, in 2/4, is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key.

## KIDWOODS AT DANCE

By Verna Stevens

In this piece the melody line, in the left hand, is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key.

## SLAYISH DANCE

By GEORGE J. THOMPSON

A characteristic of the Slavic style is the heavy music on the second half of the measure. This has often been the case in playing the Slavic in the left hand with a few exceptions in the last measure of the first measure. It is a simple melody in a minor key.

In the second measure, the melody is in the left hand, and the bass line is in the right hand. It is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key.

## LOVE SONG

By KENNETH MACDONALD

Here we have a study in piano technique. The first measure, in the left hand, is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key.

## PAUSE BEFORE THE

By F. J. DELONG

Here is a good "slow piece" for study. It is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key.

## SARABETTE

By KENNETH MACDONALD

The regular dance form of an étude is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key.

study example of the genre here which presents the technique of chromatic movement with this included type of chromatic movement. The first measure is a simple melody in a minor key.

## ALLEGRO VIVACE

By HENRY

Here the "Allegro Vivace" pattern is the first kind of all music. It is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key.

Here we have a study in piano technique. The first measure, in the left hand, is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key.

## THE DANCING CANYON

By MARY MARGARET WATSON

A descriptive piece in 2/4, in the key of F-sharp. It is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key.

A little piece in 2/4, in the key of F-sharp. It is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key.

## POUCH AND PINGER

By R. N. KNOX

A study in piano technique. The first measure, in the left hand, is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key.

## TROPHY MOMENTS

By H. C. CASE

A study with the melody in the left hand. It is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key.

## REVIEWS

By G. M. LEE

Here we have a study in piano technique. The first measure, in the left hand, is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key.

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## MISCELLANEOUS

By H. P. HART

A few grade book items, a study in piano technique. The first measure, in the left hand, is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key.

## BOAT SONG

By R. C. SHERMAN

A little piece in 2/4, in the key of F-sharp. It is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key.

## CHICKEN FINGERS

By R. N. KNOX

A study in piano technique. The first measure, in the left hand, is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key.

## Scale and Arpeggio Practice

By H. C. CASE

All these scales and arpeggios are in the key of F-sharp. It is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key.

Here we have a study in piano technique. The first measure, in the left hand, is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key.

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## THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

EDITOR OF HANDBOOKS DURING THE PAST SEVERAL YEARS

My question will be answered in this column with the help of some of the other teachers. Only such as are interested in the subject will be invited.

With a new question, in the first column, I can now see how to be a teacher. It is a simple melody in a minor key. It is a simple melody in a minor key. It is a simple melody in a minor key.

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One of Engelmann's most famous  
and lasting compositions, Grade IINANETTE  
DANSE GRACIEUSETHE STONE  
II ENGELMANN

Moderato con caprice 118 1111

Largo Moderato con grazia

Musical score for Nanette Danse Gracieuse, composed by Engelmann. The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (p, f, mf, sf, sfz), and tempo indications (Moderato con caprice, Largo Moderato con grazia). The piece is divided into sections with measures numbered 10, 20, 30, 40, and 50. The score concludes with a final chord and a copyright notice for 1934 by Thomson Printer Co.

Musical score for The Stone, composed by Victor Kerton. The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (p, f, mf, sf, sfz), and tempo indications (Moderato con grazia). The piece is divided into sections with measures numbered 10, 20, 30, 40, and 50. The score concludes with a final chord and a copyright notice for 1933 by Thomson Printer Co.

## REDWOODS AT DAWN

VICTOR KERTON

Victor Kerton takes us on a trip to California and reminds the sailing forest giant in the first light of day. A spirited story. Grade 2

Allegretto con moto 118 1111

Musical score for Redwoods at Dawn, composed by Victor Kerton. The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (p, f, mf, sf, sfz), and tempo indications (Allegretto con moto). The piece is divided into sections with measures numbered 10, 20, 30, 40, and 50. The score concludes with a final chord and a copyright notice for 1933 by Thomson Printer Co.

## SLAVISH DANCE

Grade III

Allegro X M 4, 365-395

GEO. J. TRINKAUS

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THE STORY

THE STORY

## LOVE SONG

As excellent study in the First (G) Major and the simple (D) Major, therefore find that these keys may be readily taught by accompanying the pupil to sing the (G) Major exercises of the lessons in G (D) Major and B (D) Major. Thus they find out that they cannot sing a whole of chords and impossible to sing but using the chords. Grade 4

Andante cantabile G. M. 4 = 99

ALEXANDER MAC FADYEN

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VALSE CAPRICE No.3

We DeLano's words to this state have thousands of answers. Teachers find them especially useful because they are so general, so they cover "in any

*Albugo* 18 11 1 70  
and more studies...

Consider the

FRANCESCO B. DE LINDA

Quarta

Allegretto a 2 a  
un poco rubato.

The page contains ten systems of musical notation, each consisting of a treble and bass staff. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble staff and a bass staff. The second system continues the melody. The third system includes a treble staff and a bass staff. The fourth system continues the melody. The fifth system includes a treble staff and a bass staff. The sixth system continues the melody. The seventh system includes a treble staff and a bass staff. The eighth system continues the melody. The ninth system includes a treble staff and a bass staff. The tenth system continues the melody. The page is numbered 'Quarta' in the top left corner.

[illegible]

<sup>28</sup>From here, go back to the beginning and play to A, then play Five.

## BUNNIES

An excellent character piece. The fun should not be taken too far. It should be as much as possible in the hands of a capital soloist, otherwise it is a waste.

CECILE W. LEMONT, Op. 31, No. 2

Com. solo in G, 1/4

## GAVOTTE MINIATURE

ALEXANDER KOPYLOW

Op. 55, No. 2

Edited by

H. Cleopha-Lougher

Genre: Gavotte (Moderato)

## ALLEGRO VIVACE

WOLFGANG AMADEUS MOZART

FROM JUPITER SYMPHONY, No. 49

This arrangement condensed from the score gives Radio readers the main theme from the first movement of that symphony which is broadcast frequently "over the air." It really makes an excellent little rental piece in classical style. Grade 5.

Allegro vivace 3/4 2-10



## A SONG OF APRIL

Each one is known from an unadorned hillside in its Clay Spoken's spectacular style masterpiece. It is also a remarkably fine writing style which people love to enjoy.

CLAY SPEAK

THE AUTHOR

CLAY SPEARS

[illegible]

## HOUR OF DEVOTION

A Transcription of the Famous Song  
"I Heard the Voice of Jesus Say"

APR 22 1948

F. G. RATHBURN

Adagio e con espressione

985-0000

Total

Adagio e non espressivo

Mussola

Petal

10

Tutti I.  
for Violin, Viola and Cello

## GAVOTTE

E. G. SUTHER

## Scherzoso

## HUNGARIAN DANCE

No. 5  
SECONDO

THE STUDY

J. BRAHMS

Allegro M.M.  $\text{♩} = 100$ 

Musical score for the second part of the Hungarian Dance No. 5, featuring piano accompaniment. The score is written for two staves (treble and bass clef) and includes various dynamics and tempo markings. The tempo is marked "Allegro M.M.  $\text{♩} = 100$ ". The score is divided into sections with measures numbered 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, 240, 245, 250, 255, 260, 265, 270, 275, 280, 285, 290, 295, 300, 305, 310, 315, 320, 325, 330, 335, 340, 345, 350, 355, 360, 365, 370, 375, 380, 385, 390, 395, 400, 405, 410, 415, 420, 425, 430, 435, 440, 445, 450, 455, 460, 465, 470, 475, 480, 485, 490, 495, 500, 505, 510, 515, 520, 525, 530, 535, 540, 545, 550, 555, 560, 565, 570, 575, 580, 585, 590, 595, 600, 605, 610, 615, 620, 625, 630, 635, 640, 645, 650, 655, 660, 665, 670, 675, 680, 685, 690, 695, 700, 705, 710, 715, 720, 725, 730, 735, 740, 745, 750, 755, 760, 765, 770, 775, 780, 785, 790, 795, 800, 805, 810, 815, 820, 825, 830, 835, 840, 845, 850, 855, 860, 865, 870, 875, 880, 885, 890, 895, 900, 905, 910, 915, 920, 925, 930, 935, 940, 945, 950, 955, 960, 965, 970, 975, 980, 985, 990, 995, 1000.

THE STUDY

## HUNGARIAN DANCE

No. 5  
PRIMO

J. BRAHMS

Allegro M.M.  $\text{♩} = 100$ 

Musical score for the first part of the Hungarian Dance No. 5, featuring piano accompaniment. The score is written for two staves (treble and bass clef) and includes various dynamics and tempo markings. The tempo is marked "Allegro M.M.  $\text{♩} = 100$ ". The score is divided into sections with measures numbered 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, 240, 245, 250, 255, 260, 265, 270, 275, 280, 285, 290, 295, 300, 305, 310, 315, 320, 325, 330, 335, 340, 345, 350, 355, 360, 365, 370, 375, 380, 385, 390, 395, 400, 405, 410, 415, 420, 425, 430, 435, 440, 445, 450, 455, 460, 465, 470, 475, 480, 485, 490, 495, 500, 505, 510, 515, 520, 525, 530, 535, 540, 545, 550, 555, 560, 565, 570, 575, 580, 585, 590, 595, 600, 605, 610, 615, 620, 625, 630, 635, 640, 645, 650, 655, 660, 665, 670, 675, 680, 685, 690, 695, 700, 705, 710, 715, 720, 725, 730, 735, 740, 745, 750, 755, 760, 765, 770, 775, 780, 785, 790, 795, 800, 805, 810, 815, 820, 825, 830, 835, 840, 845, 850, 855, 860, 865, 870, 875, 880, 885, 890, 895, 900, 905, 910, 915, 920, 925, 930, 935, 940, 945, 950, 955, 960, 965, 970, 975, 980, 985, 990, 995, 1000.

OUR SCHOOL BAND  
MARCH

WALTER SOLFF

Tempo di Marcia

1st Violin

Piano

THE NEED

1st CLARKINET in B  
Tango di Ma

OUR SCHOOL BAND  
MARCH

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WALTER HOLFE

TRIO

1st CONTEST in H

Tempo da Marea

OUR SCHOOL BAND  
MARCH

WALTER BOLFE



E-ALTO SAXOPHONE

Torneo di Manila

OUR SCHOOL BAND  
MARCH

WALTER ROLFF

TELCO

THOMSON 9-DE CELL®

Terminology is provided.

OUR SCHOOL BAND  
MARCH

WALTER SCOTT

TR30

































